



“Spirit Cooking” Witch Marina Abramović

Performance art is capricious, at times tedious, but the concept continuously redefines artistic plateaus and captures the imagination. Arguing *that* performance art is transient in its complexities and ephemeral by its nature and immediacy, resonate in today’s artistic and cultural landscape, people like attention-seeking **Marina Abramović** (born 30 November 1946, Belgrade, Serbia), leader of occult practices, known as the “spiritual advisor” to the **2016 Clinton Presidential Campaign**, and **Hillary Clinton herself**, has been wantonly exposed in the mainstream media as being a **Satanist**. She grew to fame in 2010 during her **“The Artist is Present”** exhibition, in which she sat in silence for 736.5 hours across from a variety of strangers at **New York’s Museum of Modern Art**. Unabashed Satanist **Kembra Pfahler** attended Abramović’s exhibition’s closing party in New York, on Tuesday, 1 June 2010. Kooky Abramović, herself, dismisses *occult witchcraft* and *dark magic rituals* as not being evil.

Abramović’s Luciferean disciple, **Lady Gaga**, has been accused of leaving a hotel bathtub filled with blood.

Abramović likes to say herself *that* there are three Marina Abramoviés: **Warrior Marina** (who can endure any pain and scream louder than anybody else), **Spiritual Marina** (who can endure any amount of stillness and remain silent longer than anybody else) and **Bullshit Marina** (who adores celebrity and likes to talk about fickle men and why she sometimes feels fat and ugly).

Her *parents* never kissed or praised her, she says. Her *mother* beat her, pulled her hair, told her she was useless and called her a *prostitute* after she was kissed by a boy for the first time (on the side of her face, age 14). As a *teenager*, she believed she was “extraordinarily ugly... I had this grown-up nose in a child’s face full of pimples, the hair cut horribly, orthopedic shoes for flat feet, the glasses thick, thick, not like these days.”

Her *childhood* was haunted by the *spectre of blood*. When she lost her first baby tooth, the bleeding didn’t stop for three months. Her *first period* lasted more than 10 days. The only thing she was confident in was her art. She recalls an artist friend of her father’s visiting and showing her how to paint. He splattered a series of colours on to a canvas, let it dry, set fire to it, and told her it was a sunset. Abramović thought it was wonderful. She went on to study art, but her own ideas were far more radical.

At age 14 she attempted suicide, slitting her wrist. She was discovered by her grandmother and rushed to the hospital for stitches. The disturbed girl drew a five-pointed star (i.e. pentagram) in every one of her schoolbooks. When her mother discovered what she was doing, she threw a glass ashtray at her head, telling her she had given her life and would now take it away. Abramović ducked.

By her mid-20s, Abramović garnered attention for her often-gory art that involved masochism, pain and sodomistic rituals. This demonic and deranged woman gained notoriety by repeatedly, stabbing herself in her hands - passing this off as performance art. In **Rhythm 10**, first performed in **Edinburgh** in **1973**, she spread out her fingers on a white piece of paper and stabbed the knife down as quickly as possible in the spaces between. Every time she cut herself she

picked up another knife (she had 10) and repeated the routine. She taped her groans as she cut herself, and when she'd been through all 10 knives, replayed the tape, starting the routine again, trying to nick herself in time with the previous accidents.

Rhythm 0, performed in **Italy** in **1974**, was more shocking, testing the audience's humanity as well as her endurance. On a table were 72 objects, from a rose to a razor and a pistol with a solitary bullet. Standing by it was Abramović. The audience were invited to do what they wanted to her over the following six hours. Initially, they responded with kindness. They passed her the rose, or draped a shawl over her. Gradually they became cruel. One man cut her neck with the razor; another put the bullet in the pistol, put the pistol in her right hand, moved it towards her neck and touched the trigger (a scuffle broke out, and he was grabbed and led away). Abramović had brought **Lord Of The Flies** to life in a Naples gallery. This piece surveyed human behaviour and the mob mentality, because Abramović was passive and non-responsive participants pushed the boundaries to shocking limits, which was not only surprising to Abramović, but the participants alike.

"I had to make a stand, with this opinion that in all of us there is that moment of evil. I became an object. It was frightening. I was thinking, 'If I'm meant to live, I live; if I don't, I don't.'"

Abramović

In the same year, she performed **Rhythm 5**: she set alight a huge wooden five-pointed star (the symbol of Satan), cut her nails and threw them into the fire, then her hair, and stepped inside. The dumb bitch lost consciousness and had to be carried to safety.

At the same time as she was performing these pieces, she was living the most conservative of lives - in Belgrade with her mother, who set a 10 pm curfew. After Rhythm 5, she somehow found her way home before the curfew and crept into bed. When she emerged the next day, her grandmother (who was then living with them) dropped a breakfast tray in shock.

"She thinks she's seen the devil because I look like hell. This living double life is crazy, you know."

Abramović

The newspapers said she belonged in a psychiatric hospital.

At 29, Abramović met **Ulay** (born Frank Uwe Laysiepen) on a trip to **Amsterdam**. They shared the same birthday, same passions, and fell in love. Endurance was at the heart of their work together: they screamed at each other till they lost their voices, sat in silence till they could no longer bear it, slapped each other until they could slap no more. In **Rest Energy**, 1980, she held a massive bow and he held the pulled arrow, pointed at her heart. The piece lasted four minutes and 20 seconds. One false move and she was dead.

Abramović says their work was about trust, not violence: "It was understanding how the body can be a musical instrument; how the slapping can create a sound and rhythm." In one plagiarized piece of performance art called **Imponderabilia**, they stood naked either side of a narrowed exit from the gallery. In order to leave, the public had to choose whether to turn to Ulay or Abramović on their way out. The exit was so narrow that physical contact was inevitable.

In **March 1988** they turned their separation into an epic performance - a walk from opposite ends of the **Great Wall of China**. At the end, in June, they met in the middle and hugged; but in reality the split was bitter - emotionally, professionally, financially. They had joint ownership of their archive, but Ulay controlled it. Abramović resented this; she felt she didn't see her share of the money, and disapproved of the galleries he sold to. In 1999, more than a decade after their separation, Ulay sold her his share of the archive for DM300,000 (about £100,000) when he was broke. Abramović borrowed money to buy him out and they came to an agreement about future sales of their joint work: 50% for the art dealer, 30% for Abramović, 20% for Ulay. In 2015 he sued her, accusing her of breaking their agreement. The court ordered her to backdate royalties of more than €250,000 (£225,000), pay more than €23,000 in legal costs and provide full accreditation to joint works from 1976 to 1988.

After they separated, she began to look after her own finances. She bought a wrecked apartment in **Amsterdam** squatted by **heroin addicts** for \$25,000, did it up, and later sold it for \$4 million. She learned to monetize her work - selling photographs of original pieces for huge sums. The immaterial had become material.

In **1997** Abramović won the prestigious **Golden Lion** at the **Venice Biennale** for **Balkan Baroque**, a harrowing piece reflecting her horror at what had become of the former Yugoslavia. She was photographed sitting upon a huge pile of hundreds of **bloodied, meaty and stinking cow bones**, scrubbing them clean for six hours a day over a four-day period and posing with a bloody goat's head - a representation of the occult symbol of the demon **Baphomet**.

In **Venice**, she met Italian sculptor **Paolo Canevari**, who became her second husband (another 12-year relationship that ended badly). They moved to **New York**, and she enjoyed all that success brought her - designer clothes, designer friends, designer life. **Pop stars** wooed her: collaborations with **Lady Gaga** and **Jay Z** gave them gravitas, and gave Abramović cool.

Duration Art is the catchy **Artopia** term; Abramović awkwardly calls the art she supports and wants to preserve “long durational work.” She defines LDW as “any work (of music, opera, film, theater, performance art, science, and others) whose performance exceeds six hours.”

Duration Art is Endurance Art. It always tests the endurance of the audience. And if there’s a performer, it also must be an endurance test for him or her, even if there is no audience. Good examples of the latter would be **Tehching Hsieh**’s year-long artworks: In the most famous of these he was tethered to **Linda Montano** for 12 months. Former-novice - she went into training to be a nun - Montano herself has created many extreme duration pieces, of which the most famous now is probably **Seven Years of Living Art** (1984-1991) in which she dressed in the same color for a year, a different color every year to correspond to a specific chakra. She also periodically gets done up as the spitting image of **Mother Teresa** and goes around blessing people.

“**Spirit Cooking**” refers to “an aphrodisiac sex-sacrament in the **Cultic Satanism** of **Thelema** (which was founded by **Aleister Crowley**)” and involves an occult performance by **Marina Abramović** drinking a mixture of *menstrual blood, breast milk, urine* and *sperm* - and using the abominable concoction to create a *so-called* “painting.” According to the ungodly bitch, Abramović, if the *so-called* “ritual” is performed openly in an art gallery, it is merely art... but if the “ritual” is performed privately (i.e. secretly), then it represents an “intimate spiritual ceremony” - in other words “Satanic witchcraft.”

Calling her degenerate public behaviour “performance art,” Abramović mixes together *thickly congealed blood* and smears it on the gallery wall and spills it on the floor - as the “recipe” for the “painting” of words, most notably: “mix fresh breast milk with fresh sperm, drink on earthquake nights” - and “with a sharp knife cut deeply into the middle finger of your left hand, eat the pain.” Another message written in blood says: “fresh morning urine sprinkle over nightmare dreams.” This stupid bitch liberally philosophizes *that* the horrific ceremony is “meant to symbolize the union between the microcosmic human and the macrocosmic Divine, which is a representation of one of the prime maxims in **Hermeticism**: “**As above, so below.**”

An Introduction into Pizzagate

John Podesta, Hillary Clinton’s 2017 presidential campaign chairman, was exposed by **Wikileaks**, in 2016, as being involved in these weird, gory occult ceremonies - being invited to a ‘**Spirit Cooking Dinner**’ by Abramović in which Washington and Hollywood elites consume human bodies - eaten in *a mock-cannibal ritual*. The *leaked emails* also reveal numerous conversations among world figures using *code names* for “little girls,” “young girls,” “little boys,” “young boys,” “sperm” and other disgusting sexually-oriented words disguising pedophilia and homosexuality - pointing to **child sex trafficking**, possibly including the *kidnapping and murdering of children for ritualistic purposes*.

John Podesta’s brother Tony invited him to attend a “Spirit Cooking” dinner with Marina Abramović on 9 July 2015 in New York City.

Pedophilia is the cornerstone of both **Islamic rituals** and **Satanic rituals**. The **glorious al-Qur’an** tells Muslim men that they are allowed to marry *girls who have yet to menstruate* in verse 65:4 which is why **child marriages** are legal in Islamic countries.

And such among your women who despair, no longer expecting menstruation - if you doubt, then the 'Iddah (prescribed period) (of waiting) is three months, and [also for] those who have not menstruated [(i.e. they are still immature) their 'Iddah (prescribed period) except in case of death]. And for those who are pregnant with child and carry life in their womb, (whether they are divorced or their husbands are dead), their 'Iddah (prescribed period) is until they give birth and bring forth their burden. And whoever fears Allah and keepeth his duty - He will make for him of his matter of course ease.

Qur’an sura 65:4

Mohammad, the ‘**prophet**’ of **Islam** married a 6-year-old girl named **Aisha** and raped her when she was age 9. **Female sex-slavery** is *also* legal in Islam as evidenced in **Qur’an verse 4:24**. Furthermore, Mohammad himself had sex-slaves. Not only are grown women subjected to this barbarity, but young girls are also made sex-slaves and trafficked.

And [also prohibited to you are all] married women except those (captive slave-girls) your right hands possess. Thus hath Allah ordained (Prohibitions) against you: Except for these, all others are lawful unto you, [provided] that ye seek them with [gifts from] your wealth in honest wedlock, not debauchery, desiring chastity, not unlawful sexual intercourse. So, seeing that ye derive benefit from those of you whom seek content, give them their dowers (at least) as prescribed (by marrying them), give them their due compensation as a dutiful obligation. And there is no sin or blame upon ye for what you mutually agree to beyond the obligation after a Mahr (hath been done). Lo! Allah is ever Knowing, Wise.

Qur’an sura 4:24

Hillary Clinton has never denounced these utterly evil perversions practiced in Islamic countries because she supports it. Millions of dollars flow into the **Clinton Foundation** from **Saudi Arabia, Qatar** and other **Islamic countries**, so her allegiance is to **Islam** and everything they espouse, no matter how evil. It is also no coincidence that her aide **Huma Abedin** is married to **Anthony Weiner** - a pervert and a pedophile.

Hillary is *also* a staunch supporter of **partial birth abortion** which is just another term for ***baby sacrifice***. **Human sacrifice** is another **cornerstone of Satan worship**. Hillary has no value for human life, especially the most innocent of society, babies and young children.

Islam and Satan worship are synonymous. We know this to be true not only by their actions, but because the Qur'an calls Allah 'the great deceiver' five different times. Who is the great deceiver of the world? Satan. This is who Hillary and her inner circle answer to. This is who their master is. When a human being has reached their highest level of depravity, they sexually abuse and or kill children. Rumors of more allegations of pedophilia connected to the Clinton's are reaching a fever pitch as the FBI supposedly pours over thousands of e-mails that expose the inner workings of the Clinton Foundation.